

Office Memorandum • UNITED STATES GOVERNMENT

Re is dated to Director 12/25/76.

There is enclosed for the FBI Laboratory the original and one photocopy of a letter handwritten in ink dated 12/17/76, over the signature, "Tom Groucher" and signed "T. G. Groucher". The photocopy is enclosed for New York.

The letter was received by the Film Mail Department, FBI, New York City, was turned over to a publishing firm, who in turn furnished it to the John Guedel Productions, Hollywood, California, which firm produces the Groucher News Show. It was originally sent to the Legal Department, FBI, Hollywood, California. The cover letter transmitting the letter from the John Guedel Productions to FBI indicated that the envelope for the letter had been lost.

The FBI Laboratory is requested to search the letter through the anonymous letter file and to determine what writing was labeled out above the date on the letter. No fingerprint examination is requested because of the countless number of individuals who handled the letter prior to receipt by this office. The letter should be forwarded to New York after examination.

Inasmuch as the letter was mailed and received in New York, New York is being designated as office of origin and is requested to present the letter to the USA in New York.

Los Angeles will make further inquiry at John Guedel Productions in an effort to locate the missing envelope.

RECORDED-20

EX-172

- 3 - Bureau (Encl. 2) (REGISTERED)
- 2 - New York (Encl. 2) (REGISTERED)
- 1 - Los Angeles

VLB:rlw

(5)

BEST COPY AVAILABLE

RECEIVED
FBI - LOS ANGELES

LABORATORY DATA SHEET

Recorded 12/17/56

NO LAB FILE

Re: VISUL. Groucho Marx-Victim
Extortion

File #
Lab. # D-243723 AI

Examination requested by: SAC, Los Angeles (9-new)

Date of reference communication: 12/24/56

Date received: 12/31/56

Examination requested: Document

Result of Examination:

Examination by: [redacted]

7-9 b7c

*ref to NY
4/1/57
Jm*

Specimens submitted for examination

- Q1 One folded sheet of white lined paper bearing handwriting beginning "12/7/56. Dear Groucho, A long time..." and ending "Your devoted fans. B.S. P. J.A. —"

RETURN EVID. *NY*...

CC: New York

163-2

11 DEC

FEDERAL BUREAU OF INVESTIGATION
UNITED STATES DEPARTMENT OF JUSTICE

Laboratory Work Sheet

Re U.S.U. Groucho Marx-Victim
Extortion

File # 9-31463
Lab. # D-243723 AX

Examination requested by: SAC, Los Angeles ⁹⁻¹⁹⁴⁷

Date of reference communication: 12/26/56

Date received: 12/31/56

Examination requested: Document

Result of Examination:

Examination by: ^{1/4/57} [redacted] ^{7 Jan 1957}

9, noted A.L.T. Added

Obtained above date to, which not true.

2nd line may have been "Blings at NY"

Specimens submitted for examination

- 21 One folded sheet of white lined paper bearing handwriting beginning "12/7/56. Dear Groucho, A long time..." and ending "Your devoted fans. B.S. P. J.A.A."

RETURN EVID.....

CC: New York

Rechecked III A N.Y. + San Antonio + California 1/8/57 and

appeal name but is: [redacted]

Obtained [redacted] date

BKLYN 24 NY

100-2

(1)

FBI

Date: 12/26/56

Transmit the following message via AIRTEL

AIR MAIL

(Priority or Method of Mailing)

Mr. Tolson
Mr. Nichols
Mr. Boardman
Mr. Belmont
Mr. Mohr
Mr. Parsons
Mr. Rosen
Mr. Tamm
Mr. Trotter
Mr. Nease
Tele. Room
Mr. Holloman
Miss Gandy

TO : DIRECTOR, FBI
FROM : SAC, LOS ANGELES (9-800)
SUBJECT: [REDACTED] MURDER, [REDACTED]

"Thousands of wild protests poured in but only the message from the Brooklyn 'nut' and a similar one to the NBC network were death threats."

[REDACTED] Production Staff member, John Gaudel Productions, Hollywood, Calif., advised that the letter in question was sent from Brooklyn to NBC, New York; was forwarded by NBC fan mail to the publicity firm Batten, Barton, Durstine & Osborn. They in turn sent it to their LA office and [REDACTED] representative of the LA office of that firm, furnished the letter to [REDACTED] in turn displayed it to various staff members of Joan Gaudel Productions, which firm produces the GROUNDWATER show. The letter was received by [REDACTED] 12/19/56 and was ultimately sent to the Legal Dept., NBC, Hollywood. [REDACTED] advised that [REDACTED] has never seen the letter and probably has no knowledge of it.

Bureau RECORDED-79 SE 45 DEC 29 1956

New York
Los Angeles

BEST COPY AVAILABLE

Approved: Mr. [REDACTED]
Special Agent in Charge

b7c [redacted] NBC Legal Dept., furnished the letter to [redacted] this date. He exhibited a cover letter from [redacted] John Guedel Productions, which indicated that the envelope for the letter had been lost. [redacted] cover letter further indicated that NBC in NY had previously received a post card, evidently from the same source, which was threatening in nature. It had been disregarded and presumably destroyed or considered to be a childish prank. The letter, which is handwritten in English and which bears the date 12/7/36, is quoted as follows:

"Dear Groucho,

"A long time ago we wrote you asking you to appear in films. You said you would, but you never did. Now we're asking you, if you don't appear, you won't see any more of us.

"We, your old friends, are now in the business of making a new picture. We want you to be in it. We want you to be in it. We want you to be in it.

"I don't know if you remember those letters or not, but if you do, don't think we are kidding, because we aren't. We mean everything we say. That's the honest truth.

"If you know what's good for you, you would get police protection.

"We don't you have already traced the postman on this letter to B-Kiya., but we want you to know that we also have friends in Hollywood, that watch you day and night.

"In case you forget what the picture we drew for you looks like, Here it is again.

"Thank you.
"So long for now.
"See you real soon, six feet below.
"Your devoted fans
"B., S., P., J., & A."

21463-1

The letter contained a crude drawing of a dagger pointed toward an undistinguishable object which is labeled (The Grouch).

BEST COPY AVAILABLE

- 3-24.

b7c

[redacted] stated that he had advised [redacted] of John Guadel.
Productions that he felt the letter would be of no value to the FBI
inasmuch as the envelope was lost and because there was no name or
address furnished.

Original letter and photostat being furnished to FBI
Laboratory 12/27/76. Photostats being furnished to NY. NYC report
being submitted.

MAISON

Orig. 741. Rou...

BEST COPY AVAILABLE

01104-1

FEDERAL BUREAU OF INVESTIGATION

NEW YORK
OF CASE

NEW YORK

1/3-18, 25, 31; 2/18, 21/57

REPORT MADE BY

CHARACTER OF CASE

EXTORTION

SUBJECT: JULIUS H. MARK,
and SUSANNE MARK - VICTIM

b7c

WDC

Case discussed with ASAC CHARLES STEWART, EMM, who advised instant extortion letter contains a threat and is violation of extortion statute. However, evidence needed to prove letter traveled through mail. ASAC advised to locate carrier's name and address. ASAC STEWART would not assist in investigation. Lab results and investigation of victim not forth.

The title of this case is hereby changed to reflect the name of JULIUS H. MARK which is the true name of the victim.

On January 3, 1957, SA [redacted] discussed this case with Assistant United States Attorney CHARLES STEWART, Eastern District of New York, at which time he advised that the letter contains a threat and is

COPIES

APPROVED [signature]
SPECIAL AGENT IN CHARGE

SPECIAL AGENT IN CHARGE

DO NOT WRITE IN SPACES BELOW

- 1-Bureau (9-31463)
- 1-Los Angeles (9-1947) (Info)
- 1-USA, EMMY
- 1-New York (9-2400)

9-31463-5

14 JAN 4 1957

EX-166

9-31463-5

JAN 12 1957

LA 2-4410

The following description of the victim was obtained by SA [redacted], Los Angeles Office, from [redacted] John Goodal Productions, 6321 Beverly Boulevard, Los Angeles, California, on February 13, 1977:

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b7c

Full Name	JULIAN H. ROSE
Birth Date	12/15/1915
Birth Place	Los Angeles, California
Sex	Male
Age	61
Height	5' 10"
Weight	175
Build	Slender
Hair	Dark
Eyes	Blue
Complexion	Fair
Scars	None
Distinctive Characteristics	None

BEST COPY AVAILABLE

31-163-5

NY 9-9000

~~ADMINISTRATIVE~~

A copy of this report is being furnished to
the Los Angeles Division since the investigation was
conducted from that Division.

BEST COPY AVAILABLE

9-31463-5

ADMINISTRATIVE PAGE

1/31/57

AIRTEL

Mr. Tolson	
Mr. Boardman	
Mr. Nichols	
Mr. Belmont	
Mr. Ladd	
Mr. Clegg	
Mr. Glavin	
Mr. Harbo	
Mr. Rosen	
Mr. Tracy	
Mr. Egan	
Mr. Gurnea	
Mr. Hendon	
Mr. Pennington	
Mr. Quinn	
Mr. Nease	
Miss Gandy	

FROM: SAC, NEW YORK (9-2400)
TO: DIRECTOR, FBI

SUBJECT: GROWING RISK
VICTIM
EXTORTION

Mr. Rosen

9-31463-4

- 3-Bureau
- 2-Los Angeles (9-1947)
- 1-New York (9-2400)

24 FEB 1 1957

RECORDED - 39

BEST COPY AVAILABLE

HTK:PCO (#6-C)
(7)

EX-117

66-9631463-4

Approved: _____
Special Agent in Charge

FEDERAL BUREAU OF INVESTIGATION

CHARACTER OF CASE

b7c

EXTORTION

Legal Department, National Broadcasting Company, Hollywood, California, furnished a letter of possible threatening nature, which was addressed to GROUCHO MARK, which was mailed from Brooklyn, New York to National Broadcasting Company, New York. Los Angeles unable to locate the original transmitting party.

The following article appeared in LOOKING PAROONS' column of the Los Angeles Examiner on December 26, 1956:

The death threat letter sent to GROUCHO MARK from ELVIS PRESLEY fanatics from Brooklyn stating that GROUCHO wouldn't live through the holidays, might seem ridiculous if it weren't such a serious offense to send such a threat through the mails.

SPECIAL AGENT IN CHARGE

DO NOT WRITE IN SPACES BELOW

- ① - Bureau
- ① - New York (1-31, SDNY)
- ① - Los Angeles (9-1947)

9-31463- RECORDED - 71

29 JAN 29 1957

EX-138

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31463-3

LA 104
What inspired this epistle of hate was an interview YAPI had with an English woman on his TV show. He asked her if she had ever heard RIVIS. 'yes,' was the answer. 'Have you ever seen him?' went on GROUCHO. 'No,' she replied. Said YAPI, 'well, you don't have to see him to hate him.' That

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representative of the Los Angeles office of that firm, furnished the letter to [redacted] in New York, which firm produced the Groucho Marx show. The letter was received by [redacted] December 17, 1956, and was immediately sent to the Legal Department, NBC, Hollywood. [redacted] advised that GROUCHO MARX has never seen the letter and probably has no knowledge of it.

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[redacted] Legal Department, NBC, Hollywood, furnished the letter in question to SA [redacted] on December 26, 1956. He exhibited a cover letter from [redacted] John Guedel Productions, which indicated that the envelope for the letter had been lost. [redacted] cover letter further indicated that NBC in New York had previously received a post card, evidently from the same source, again was threatening in nature. It had been filed and was presumably destroyed or considered to be a waste of space. The letter, which is handwritten in English, dated December 7, 1956, is quoted as follows:

BEST COPY AVAILABLE

At some time ago we wrote you asking you to
apologize to Elvis Presley, for what you said about
him, but you never did. Now we're telling you, if
you don't apologize you won't see 25th Dec. 1956.

You and lots of other, think you are the most
jealous and know that he is your friend. You
are also a little bit of a fan.

We are sorry that you have been so long in
writing to us. We are sorry that you have been
so long in writing to us.

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writing to us. We are sorry that you have been
so long in writing to us.

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so long in writing to us.

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writing to us. We are sorry that you have been
so long in writing to us.

BEST COPY AVAILABLE

interrogated by his son [redacted] who is located in the United States. [redacted] stated that he has no recollection of seeing even such an envelope, but stated that it is entirely possible that the envelope could have become detached while he was seeing the letter. [redacted] stated that he would make a search for the envelope, but presumed that it was destroyed.

was interviewed on January 3, 1964, and was the first to see the body of the man who was shot and killed on January 2, 1964, at the intersection of Highway 1 and Highway 2 in the city of San Francisco.

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ADMINISTRATIVE

Photostat copies of the letter were furnished to New York on December 27, 1956, and New York was requested to present the letter to the United States Attorney in New York.

ADMINISTRATIVE PAGE

9-31463-3
BEST COPY AVAILABLE

**FEDERAL BUREAU OF INVESTIGATION
WASHINGTON, D. C.**

SA AC, Los Angeles

January 10, 1957

Re: **BRAND, GEORGE HARRY - Victim**
KIDNAPING

The following information was obtained from the New York office on January 9, 1957. The New York office has not identified the person or persons who have been identified in the anonymous letter file. A photograph of the handwriting on the letter will be added to this file for future reference.

The obliterated writing above the date on the letter, "1", has been obliterated to determine the original writing. The second line of the obliterated writing may have been "Miss M. M."

The submitted evidence is returned to the New York office with their copies of this report.

2 - New York Enclosure (2) - Registered Mail

JCC:JAF (6) JAF

64 JAN 16 1957

573463-2

2 Bureau of Justice
U. S. Department of Justice
Los Angeles, California
February 12, 1937

Director
U. S. Department of Justice
Washington, D. C.

Re: ROBERTS MAIL, CHICK HART;
Copyright Act
U. S. Title 17

Reference is made to Bureau letter dated February 3, 1937, in
the above-entitled case wherein request is made for the essential
elements of the complaint in this matter.

Garrett Graham, attorney, The South Broadway, Los Angeles,
California, has advised that on September 1, 1936, Groucho Marx
and Chico Marx, radio and motion picture entertainers, presented
a radio sketch as the A. J. Meyerle Tobacco Company Camel Car-
toon, national program, at the Music Box Theatre, through Sta-
tion KFI, Los Angeles, California, Hollywood outlet for the Co-
lumbia Broadcasting System, Rupert Hughes announcing, and that
said sketch was substantially identical with the radio serial
comedy entitled, "The Hollywood Adventures of Mr. Dibble and Mr.
Luttrell", copyrighted by Garrett Graham on April 10, 1934, under re-
gistration entry and certificate Class L-2-29011, and that the
Marx brothers were aware of the fact that the sketch presented was
copyrighted due to prior negotiation they had with Garrett and Gar-
rett Graham, authors, during the year 1935 for use of that story in
a then pending program for the Kinco Soap Company which failed to
materialize.

A report covering investigation in this case is being prepared
and will be submitted to the Bureau within the immediate future.

Very truly yours,

W. E. HARRIS

Special Agent in Charge

Air mail
BEST COPY AVAILABLE

IN RE

February 2, 1977

Special Agent in Charge,
Los Angeles, California.

The People's Administration Report from your Division
for January, 1977, states that a complaint in the above entitled
matter was received by your Division in December 2, 1976.

Since the information contained in your Administrative
Report is not yet sufficient to make a report on this case,
all the details of the matter should be forwarded to the proper setting
for the purpose of the investigation of the subject in this matter and
a report will be made as soon as possible.

RECEIVED
FEB 3 1977
LOS ANGELES
FBI

FEDERAL BUREAU OF INVESTIGATION

Form No. 1

THIS CASE ORIGINATED AT

Los Angeles, California

By Special Agent

REPORT MADE AT
Los Angeles, Calif.
DATE
5-18-57
PERIOD FOR WHICH MADE
5-18-57

REPORT MADE BY
[REDACTED] b7c

REPORT MADE
ON THE BASIS OF

INTERVIEW AND

SYNOPSIS OF FACTS:

George Earl and Mildred Lane, radio station WLSA, allegedly presented a radio sketch of the E. J. Myerlin Police Captain's home through their station-wide broadcast on September 1, 1954, over Station K. M. J., Los Angeles, California, Pacific Coast outlet of the Columbia Broadcasting System, said sketch purportedly being identical with the radio serial comedy entitled "The Gallows and the Grapes" at the home of Mr. Myerlin, sketch only copyrighted by Carroll Graham, Whittier, California, on April 10, 1954, under certificate of registration filed with the Copyright Office of the Library of Congress, Washington, D. C., under title "The Gallows and the Grapes" by George Earl and Mildred Lane. Knowledge by Myerlin that sketch was copyrighted under said registration and of that story had between the Myerlin and Graham and Carroll Graham during the fall of 1954 during the course of negotiation at a radio station for the purchase of the rights to the radio serial comedy "The Gallows and the Grapes" which failed to materialize. The sale of the radio serial comedy was not completed. The radio serial comedy was not broadcast. The radio serial comedy was not broadcast. The radio serial comedy was not broadcast.

Memo:

The investigation is predicated upon information received from MARCEL GRAHAM, attorney-at-law, 900 South Broadway, Los Angeles, California, telephone BR 4411, to the effect that on September 1, 1936, GRAMER BROS and GRACE BROS, radio and motion picture artists, presented a radio sketch on the R. J. Reynolds Tobacco Company's Camel Cartoon, nationwide program, at the Hollywood Radio Fox Theatre, through Station K.B.S., Red Angeles, California, Hollywood outlet for the Columbia Broadcasting System, Export Hughes announcing, said sketch being substantially identical with the radio serial comedy entitled, "The Hollywood Adventures of Mr. Biddle and Mr. Babbie", Chapter One, copyrighted by Garrett Graham on April 10, 1934.

In presenting the above information at the Los Angeles Field office, Mr. Marshall Graham further stated that the Marx brothers presented the sketch that had been written and copyrighted by Garrett Graham with the knowledge that it was copyrighted material due to the fact that during 1935 there had been negotiations between the Marx brothers and the Graham brothers, Garrett and Carroll, for the use of the copyrighted sketch in a then pending deal with the Elmer Grip Company, prospective producers of a radio serial employing the Marx brothers as performers on a nationwide radio hearing using the Graham brothers' material in the same for their program, that said deal fell through due to the Graham's collaboration with the Marx brothers with regard to the sketch in question but leaving the Marx brothers with complete knowledge of the details of that copyrighted material.

Marshall Graham stated that the sketch as presented by the Marx brothers in September 1, 1936, contained several other changes from the original. He stated up to date that it contained several new gags and that the names "Biddle and Babbie" were changed to "Graham and Gained", but that the plot of the sketch was identical, including the opening dialogue, and that the greatest portion of the program was given verbatim from the original copyrighted article.

Several newspaper clippings were presented by Marshall Graham reflecting that the above program on September 1, 1936, was shown at a radio show the audience at the Radio Fox Theatre reported as long that the Marx brothers spot on the program was so popular that several hundred of the original fifteen minutes radio sketches were being shown in a long line of telephone call from Hollywood, California, to Henry Brown, who had been one into the program from Atlantic City, New Jersey, and that the latter would use his name to bring the program to completion at the time limit. These clippings are being retained in the Los Angeles Field office files.

Garrett Graham, Blackburn Apartments, Wilcox and Paces Avenue, Hollywood, California, telephone Granite 5122, and Garrett Graham, Shelton Apartments, Wilcox Avenue, Hollywood, California, who passed Granite 5121, were interviewed at the office of their brother, Russell Graham, at which time it was ascertained that Garrett and Garrett are radio script writers as well as authors of the motion picture "The Hollywood Adventures of W. D. Biddle and Mr. Biddle". Agent was advised that Garrett Graham, who during 1934 lived at Whittier, California, together with his brother, Russell Graham, had written a radio serial comedy in 1934 entitled, "The Hollywood Adventures of W. D. Biddle and Mr. Biddle", and that a copy of Chapter One of this manuscript was registered and received on April 24, 1934, at the Copyright Office, Library of Congress, Washington, D. C., certificate of copyright registration entry class B-2, No. 55111, signed by William L. Brown, Acting Register of Copyrights, being issued to Garrett Graham, Whittier, California. A duplicate registration certificate verifying this fact was shown to Agent and same is being retained by Garrett Graham.

Both Garrett and Garrett Graham stated that during 1934, while endeavoring to find a sponsor for their sketch, several copies of the copyrighted manuscript had been forwarded to the New York City office of the Columbia Broadcasting System and that after receiving a telegram on July 29, 1934, from [redacted] who advised that [redacted] was assembling radio programs, business affairs, etc. of [redacted] 1540 Broadway, New York City, inquiring if the Graham brothers would be willing to work with an unnamed collaborator on their Biddle and Biddle story; that subsequently they had ascertained from [redacted] that the story was to be used by the Marx Brothers and that [redacted] had received a letter from [redacted] Marx acknowledging receipt of the Graham brothers' manuscript, saying, "that it was very good but that he would like to keep a copy even though he had no radio plans at that time"; that through subsequent negotiations with the Marx Bros. Company and with the Radio City Company in [redacted] they had direct contact with both [redacted] and [redacted] Marx who were at that time negotiating for a twenty-five year contract with the Radio City Company through [redacted] independent radio program producer and director, at [redacted] the St. Regis Hotel, New York City.

The Graham brothers advised that at the instigation of [redacted] Marx that his own son, [redacted] Marx, was writing the Biddle and Biddle story to bring it up to date, numerous conferences were held in the offices of [redacted] Marx at Hollywood, California, at which [redacted] Marx, [redacted] Marx, [redacted] Marx and [redacted] Marx were present during which time the title of Biddle and Biddle was changed

BEST COPY AVAILABLE

b7c

b7c

Working further was hampered by written demands by Columbia Broadcasting System and Radio Bible Society dated March 21, 1938, that they receive a letter from the American Society, identical to the demand of Broadcasting, Columbia Broadcasting System, New York City, in which letter was made concerning the status of the manuscript, advising that the Columbia Broadcasting System wished to try out the script with their own announcers if the rights to the story were not already tied up. The Writers stated that in view of the position of the negotiations with the Holy Brothers, they could furnish the Bible and Bible story, bringing it up to date once again, and forwarded copies of the same to the Columbia Broadcasting System's New York Office. On April 19 they have received an acknowledgment of the receipt of the manuscript by the use to which it was put other than showing the program produced by the Holy Brothers were based directly broadcast of the Columbia Broadcasting System on September

7-7

dated and copyrighted on April 10, 1934.

A typewritten copy, purportedly identical with the manuscript copyrighted, entitled: "Garrett and Garrett Graham Present The Hollywood Adventures of Mr. Dibble and Mr. Babbie - A Radio Serial Comedy", was given to the writer by Garrett Graham and is being forwarded to the United States Attorney with his copy of this report.

The manuscript submitted by the Graham brothers in collaboration with Al Bushberg for the Marx Brothers, based on the Dibble and Babbie copyrighted story, entitled, "The Marxes in Wonderland", was given to the writer and is also being forwarded to the U. S. Attorney with his copy of this report.

A copy of the second portion of the copyrighted manuscript in which the title was changed to feature the Marxes alone, entitled: "Dibble and Babbie at Hollywood" was given to the writer. It also is being forwarded to the U. S. Attorney with his copy of this report.

Mr. Russell Graham subsequently forwarded a further transcript to the Los Angeles Field Division, which purportedly was the original transcript used by the Marx Brothers at the time they appeared on the Camel Caravan Show on September 1, 1934, on which occasion it is claimed they infringed on the copyright that had been secured by the Graham brothers. Photostated copies of this original manuscript have been made, the original being forwarded to the U. S. Attorney with his copy of this report. It is noted that this transcript when compared with the copyrighted manuscript appears to be substantially identical not only as to general theme but also as to the phrasing of many lines of the sketch.

With regard to the Columbia Broadcasting System, Mr. Russell Graham verified his previous statement to the effect that the radio company in a general release all performers in liability and company against any claims arising out of the materials used during the broadcast, thereby leaving the performers responsible solely for any copyright infringement. In regard to the Marx Brothers themselves, Russell Graham stated that he had heard that a confidential source operating in the office of Charles E. "Doc" Williams, Board of Trade Building, 7th and Main Streets, Los Angeles, California, attorney for Alvin Karpis, had told him that Jack Grutche had requested his son, writer, Al Bushberg, to get something ready for the Camel Caravan broadcast, basing the same on the Graham brothers' copyrighted story and turned it over to him, basing it on the Marx Brothers as an original story written by him.

Mr. MURRILL GRAHAM stated that he had obtained the transcript of the Omeal Jarama River Broadcast on September 14, 1936, from Omeal E. Williams, owner of Omeal Building, Seventh and Main Streets, Los Angeles, California, the attorney for GUYTON and CHLOE HALL. He further advised that in the civil suit, GUYTON vs. CHLOE HALL, et al, Central Division, U. S. District Court, Los Angeles, California, Equity No. 1034-G, the defendants in that case submitted an answer that contains admissions that the copyrighted manuscript entitled, "The Hollywood Adventures of Mr. Biddle and Mr. Biddle" had been shown to the Graham Brothers by the Marx Brothers and that admissions were made that conferences were held between these respective parties, but as a separate and distinct affirmative defense, the Marx Brothers alleged that AL ROSENBERG's rewrite of the copyrighted manuscript had in connection with the Graham Brothers was not an original composition.

[redacted] of the KFI Broadcasting Station, 200 N. Los Angeles, California, advised that National program manuscripts are kept at the local office of the Columbia Broadcasting Company and that Station K. F. J., is no longer the Hollywood outlet for the latter system.

[redacted] of Station K. F. J., Los Angeles, California, the present Columbia Pacific Coast outlet, stated that the records of programs originating at Station K. F. J. are kept at the office of K. F. J. with the exception of National programs and that the manuscripts of these latter programs are maintained at the New York City office of the Columbia Broadcasting System, 485 Madison Avenue, New York City, under the direction of [redacted] in charge of programs.

Photostatic copies of the copyrighted material entitled, "The Hollywood Adventures of Mr. Biddle and Mr. Biddle" have been prepared by the Los Angeles Field Division, as well as the manuscript rewritten by the Graham Brothers in collaboration with AL ROSENBERG, entitled, "The Marx in Movie Land" and the second rewrite of the copyrighted manuscript entitled, "Biddle and Biddle of Hollywood" are being transmitted herewith.

The facts of this case were discussed with Assistant United States Attorney William Fleet Palmer who advised that prosecution was probably be authorized upon completion of the investigation under this case.

W. E. Title 17, C. S. C.

UNREVEALED LINES

THE WASHINGTON FIELD DIVISION at Washington, D. C., is requested to compare the photostatic copy of the copyrighted sketch entitled, "The Hollywood Adventures of Mr. Bibble and Mr. Dabble" with the sketch on file in the Library of Congress, Copyright Office, registered under Certificate Entry Class B-6 No. 2211, on April 10, 1936, to GARRETT GRAHAM, Writer, California, and if found to be identical to obtain a certified copy of same for production in court.

67C THE NEW YORK CITY FIELD DIVISION is requested to contact [redacted] in charge of programs, Columbia Broadcasting System, 485 Madison Avenue, and obtain an authentic copy of the manuscript used by the Marx brothers in the broadcast of the Camel Caravan Hour on September 2nd, 1936. The name of the proper representative of such corporation in Los Angeles, upon whom a subpoena can be served to produce the original manuscript used in instant broadcast, should be obtained.

LOS ANGELES FIELD DIVISION is requested to locate and interview GROUCHO MARX, CHICO MARX and AL BOASHERO, and obtain statements from each of them relative to their participation in and knowledge and use of the copyrighted sketch entitled, "Hollywood Adventures of Mr. Bibble and Mr. Dabble" in the Camel Caravan Hour Broadcast on September 2nd, 1936, bearing in mind that the copyrighted sketch was the basis of negotiations between the MARX Brothers and Garrett and Carroll Graham during the Fall of 1936, for a proposed radio program for the Radio Soap Company. These parties may be located through the M. J. [redacted], Silver City, Calif., or through the [redacted] Agency in Hollywood. Obtain descriptions of subjects.

LOS ANGELES DIVISION will also contact the U. S. District Attorney relative to his suggestions as to prosecution in the instant matter.

ENDING

BEST COPY AVAILABLE

THE SQUARE DEAL PICTURES

The Square Deal
and
the Picture

This is a story about the square deal picture producers
in the section of Hollywood known as Beverly Hills. In the past
they have produced pictures of a sort, and they are anxious to
make another. The only thing stopping them is that they have
nothing to use for money.

The partners are Joe Baranelli (born Otto Barni), the
optimistic one who always claims to be the soul of an artist, and J.
Cornwallis Gray (nee Greville Barni) who claims to be the
soul. He is a busy man now. He is in the office of the
Square Deal Pictures Corporation and Miss Fink's, the secretary,
is busily engaged in -- but we are
BUSINESS: The phone rings.

MISS FINK

Hello... Yes, this is the Square Deal Pictures Corporation.
(Pause)
I'll see if he's in. That's all right, please.
(Yelling rather loudly from the office)
Are you in, Mr. Baranelli? I'll be right with you.

MR. BARANELLI

What's wrong, didn't I tell you before they were up there?

MISS FINK

Yes, Mr. Baranelli, they are up there.
They are up there, just as you said, they are.
(Pause)
They are up there, just as you said, they are.

MISS TINKLE

Where at?

CENT

Alaska.

MISS TINKLE

(Into telephone)

Hi, he's on tonight.

(Pause)

I couldn't tell you she he'll return.

(Pause)

My, I don't think I'd like to you, do you?

JP

BUSINESS. Noise of slamming door resolvers.

MISS TINKLE (Cont'd)

Can you imagine that guy snubbing my word?

BARBARA

Oh, Miss Tinkle -- run down to the drug store and get me a package of cigarettes, will you, please?

MISS TINKLE

Sure. Give me the money.

BARBARA

My God's family -- ah -- I left my money in my other suit....

MISS TINKLE

Now, you haven't got another suit.

BARBARA

The drugstore won't have that.

CENT

Why not look in the drugstore's suit?

MISS TINKLE

Well, about you, Miss Tinkle -- have you got a package?

MISS TINKLE

My, I don't think I'd like to you, do you?

RECEIVED

RICHARD: I'll have to stop making or hire a secretary with money.

MRS. TWEED

And while we're on the subject of money, what about my pay?

CRANE

I'll give you a check this afternoon.

MRS. TWEED

I don't want any more of your checks. I got the last one --

CRANE

You probably took it to the wrong place.

MRS. TWEED

I took it to your bank.

CRANE

That's certainly the wrong place.

BUSINESS: Buzzer sounds.

CRANE (Cont'd.)

Either there's a bee in this office or there's a collector outside.

CRANE

Miss Finkle says she's out there and she's waiting for it.

BUSINESS: Office door slams.

CRANE

That's not so fast -- even if she says so. The door --

CRANE

My dear, my dear, my dear.

My dear, my dear, my dear. I've got a great idea how to make a lot of money. I'll produce motion pictures.

CRANE

We've got to produce the motion picture.

CRANE

Yes, M.A.M. would be happy to lend us Garbo.

BARAVELLI

And look at "Little Women" with Katharine Hepburn.

CROWD

[With great screams]

Baro! Get Katharine Hepburn too. We stop at Garbo!

BARAVELLI

What a cast! We'll be get to star in it up. How about Marlene Dietrich? - She just made a costume picture --

CROWD

We'll see her, too. Dietrich and Garbo will work great together. Now if we can find a part for Shirley Temple, we're all set.

BARAVELLI

[Highly pleased with himself]

I'm a fast worker, eh, boss? Look how quick I got Dietrich, Garbo, and Shirley Temple in one big picture --. The trouble, Crump, with you is you've got no idea.

CROWD

The trouble with you, Baravelli is you've got no money -- and that goes for both of us.

BARAVELLI

Don't worry me about that. A great artist never worries about money. Let's get back to this costume picture.

CROWD

Let's get back to the money. That's got to be done. It's all in the Democrat!

BARAVELLI

That's up to you. I'll direct the picture. You're the financial man.

CROWD

That's a piece of work. I didn't know there was a financial man in this show.

BARAVELLI

It's got to be done. That's the fact. It's got to be done.

...where you had an African-
...a street war in the background? Yes, I remember
that baby.

BARANEY

That's me -- always something new -- could have been any of those

It really didn't make much difference -- that was in the third
year, and by that time all the kids had gone home.

MISS TIVIE

BARANEY

What is it now, Miss Tivie?

MISS TIVIE

There's a funny-looking object out here that wants to see the head
of Square Deal.

CRUI

Who is he?

MISS TIVIE

Says his name's Froggank.

BARANEY

(Incredulous)
Froggank. Tell him he must have made a mistake. There's nobody
named Froggank.

MISS TIVIE

(Insisting)
He insists his name is Froggank.

CRUI

I had a cousin named Froggank and that wasn't his name, either.
This guy must be a creditor. Tell him we're out.

MISS TIVIE

All right, tell him. But don't tell it loud. They can hear
you from up on Hill, and that's no good.

CRUI

Good-bye to the poor folks. Got rid of that guy.

MISS TIVIE

That's all of it. He's out of here and he

let my hand play a number while I wait for
the...
the...

Butter to New York for medical interests.

Since last passed and Baravelli and Crump have discovered that
the man they could not keep out of their office was George J. Prophant,
who had a million dollars and a daughter who wanted to get into the
business. The daughter is now in the service, the million is in
Paul Pictorial, and Baravelli and Crump are in the million, Miss
Prophant, incidentally, is a Vassar graduate who believes it is
her mission in life to speak up for motion pictures. She will
soon find out that that is a full-time job.

The hundred thousand dollars has already been spent.
Everything is set to go on the great picture they are going to make
except the cast, sets, story and costumes.

It opens at a conference in the office of the Vice President,
no less than J. Cornwallis Crump. Present, in addition to Crump,
are Baravelli, and Miss Nettie Prophant. At the opening of this
episode, the two partners have stopped fighting and are only
gossiping.

CRUMP:
I am glad to hear that the story is all set, every
thing is being planned, and everything is going to be just a
piece of the telephone)
This was the third race at Calcutta ... that ... I want to know
why she was in the first race. Well, she certainly must have
been very kind, very generous, very...
Baravelli:
That was the going to call this matter.

BARRELL

It's about you as well as the story is all about

MISS PROCTOR

It may interest you to know that Napoleon was not at Valley Forge.

GOON

I know you didn't read the scenario, Miss Proctor.

MISS PROCTOR

The picture, are referring to Mr. Nelson.

BARRELL

He's going to be at Valley Forge for this picture and where he goes after that is his business.

GOON

It's going to be awfully hard to cast a Napoleon. It'll have to get everybody about six layers high, with whips of arsen between them.

BARRELL

I think you'd better get the Casting Director up here and find out who he thinks should play Napoleon.
(He picks up the telephone)
That's the Casting Director, Miss Proctor

VOICE

Yes ma.

BARRELL

Thank you.
(He hangs up to Goon)
Now, what do you want to know?
GOON

I want to know who the Casting Director would recommend to play the part of Napoleon, Mr. Barrell?

BARRELL

I don't see how long it will be before we can get a Napoleon. It's a long time to wait for a Napoleon. But I'll try to find out who the Casting Director would recommend to play the part of Napoleon, Mr. Barrell?

BARRELL

I'll try to find out who the Casting Director would recommend to play the part of Napoleon, Mr. Barrell?

...right now... Bill... locate...
...P...
...telling you that...
...P...

...P...
...P...
...P...

...P...
...P...

...P...

...P...

...P...

...P...

...P...

...P...

...P...

...P...

...P...

...P...

...P...

...P...

Scene

Argument with Father is that I have the

Scene

You can hear the story as long as you're going to play the principal
role. If you're, I don't want to surprise you and not tell you the
story until after the previous. However, at the ending of the
story, completely is that -

Scene

Scene

Scene

That - that'll make Superman feel at home.

Scene

So now, that's a new idea I got - the picture opens up and the
first thing we see is the flash.

Scene

That's so that if anyone has any shopping to do they can leave
right away...

Scene

(Continuing, speaking him)
After the opening episode, thousands of voices are heard screaming
and hollering.

Scene

Do you suppose they could be the audience asking for their money
back? So - an actual thought, your pictures won't have any audience.

Scene

A group of men appear on the screen -

Scene

Do you think you can hear the story, and in the interest
of the picture, do you intend to go to the picture?

Scene

Scene

Scene

Scene

Scene

BARAVELLE
Now see, Miss Proctor, the problem we've got now is to keep up
the suspense in the story so that when Napoleon is killed, it's
a real surprise.

MISS PROCTOR
Why, everything shows that Napoleon was killed.

BARAVELLE
Did you know it, Baravelli?

BARAVELLE
Oh sure. But did that happen before they sent him away to that
Island, or afterwards? Oh, I got an idea! If we're going to have
any trouble making Napoleon, why not drop him out of the picture
and just use Napoleon?

MISS PROCTOR
We don't need them both anyway, because we're going to have a
Bismarck like race in the picture --

BARAVELLE
But Napoleon and Bonaparte were identical

BARAVELLE
She's right. I've heard say they were so identical you couldn't
tell them apart.

BARAVELLE
That's right. The only way you could tell them apart was that
Napoleon had a birthmark on his mother's arm.

BARAVELLE
If you wanted to tell them apart you had to look at Napoleon's
birthmark -- and if there was no birthmark on it --

BARAVELLE
The secret was just before a storm.

BARAVELLE
And the way all these pictures open is as good -- then get the ball
rolling and all these people are, and nobody cares about them.
The picture starts, and the ball
is rolling for a time.

BARAVELLE

Thank you very much. We have had two very different Williams all day and
ride through it.

BARAVELLE

I got an idea. We'll hire a thousand actors, and have each a big
head as you'll want Napoleon.

BARAVELLE

What a disaster! It's going to be a total loss. You can tell us what you have the right
ready.
Give us this:

BARAVELLE

What a disaster! Four years in college and she still thinks Napoleon's
dead. If everybody knows the story of Napoleon, why can't we do a
different Napoleon story.

BARAVELLE

Yes, how like Jordan?

BARAVELLE

There.

BARAVELLE

No. You can't do that. They didn't have trees in Napoleon's time.

BARAVELLE

Well, I think if we played Napoleon in the 18th century instead of
the Alps it would be much better. Well, SMITH is just come
to me. Let's produce a picture without a story.

BARAVELLE

We'll have all the actors just kneeling then the audience can
tell us what they want and you'll get paid while the actors
are in their seats.

BARAVELLE

I think we've got something there. We'll advertise the picture
and have it sold in order.

BARAVELLE

SECRET

I know that, but call her at the Ambassador. I don't want to call
to her.

PAGE CUI

BEST COPY AVAILABLE

PIERCE AND MARSH

of Hollywood.

A Radio Serial Comedy

by

CARROLL and GARRETT GRAHAM

The Shelton Apartments
1728 N. Wilcox
Hollywood, Calif.

Mar 14 1941

They're about two thirty-shooting movie businessmen
in that section of Hollywood known as Beverly Row. In the past
they have made pictures of a sort, and they are anxious to make
some more. The only thing stopping them is that they have
nothing to give the army.

There are two Mr. Dibble, an opponent who lays claim to
the soul of an artist, and Mr. Dibble, who lays no claim to a
soul. He is a business man, without any business. The scene is
the office of the Square Deal Pictures Corporation, and Miss
Dibble, their secretary, is busily engaged in - but listen -

DIBBLE: The phone rings.

MISS DIBBLE

Belle - yes - this is the Square Deal Pictures Corporation
(Pause)
I'll see if he's in. Who's calling please? Just a moment.
(Telling rather loudly toward the inner office)

Are you in, Mr. Dibble? It's the Hollywood Collection Agency.

DIBBLE

What a question! I should be in to the Hollywood Collection
Agency.

MISS DIBBLE

So, Mr. Dibble isn't in. (Pause) Just a moment, I'll see.
Are you in, Mr. Dibble?

DIBBLE

Yes, I'm in.

MISS DIBBLE

DIBBLE